[20 cont.]

*778 [824] The making of the spear: The wood of the shaft must have grown wild. Wood that has been planted or wood from inhabited, settled regions may never be taken, for it is not pure. The wood is therefore sought in lonely forests and mountains. The most superior wood is sandalwood. Since this is rare, however, the mountain ash is usually used. -- The iron is usually wrought iron. There is no prescriptions concerning its origin. It may be bought, taken from old tools, etc.

Fig. 2

a. Spirit-table without bands (sirie purġan); b. spirit-table with bands (sirie purġan).

[422] [562] [463] [783] [782] Anyone may have a spirit-spear, and anyone may make it himself, but never women. If the owner wants to have a beautiful spirit-spear, however, he will go to a skilled craftsman, carpenter, and smith. It is required that before starting the work the craftsman rinse out his mouth, wash his face and hands, and hold the latter over the smoke of a cypress fire. The tools are also thoroughly smoked. In addition, the smith casts some cypress incense into his smithy fire.

[322] [326] [782] [788] [322] [326] The craftsman may work at home in his workshop or in with the family of his client. The individual parts are made separately, in other words, the shaft by the carpenter, the tip and foot by the smith. They bring the parts to the owner's house. The latter then offers twelve steamed loaves (or baked loaves) on the shelf in front of the Buddha image, as well as a piece of red cloth and a measure of barley. The craftsmen place their instruments on the grain in the bushel, and all of them kowtow in front of the Buddha image, while the incense offering is presented outside. The carpenter receives the barley; the smith receives the twelve loaves with the red cloth.

[22 cont.]

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[Note on foreign text p. 24 cont.] is copied from the Tibetan name, is phonetically less ambiguous. Otherwise the Chinese say simply mao-ch'iang (= to the Siningman, miao ch'iang), that is, spear, lance.

šdiendoṅ therefore must be rten mduṅ in Tibetan. This combination is not found in Ch. Das, but it cannot mean anything other than a spear which is the seat of a spirit. For further information, see Part Two.

[792] The word purġan is used not only for the spirits themselves, but also for everything that they choose as a seat, though never for a Tulku (Living Buddha). The Chinese, on the other hand, designate with fo-yeh not only the Buddhistic gods and their idols, but also the Tulkus, which they also call huo-fo (fuo), "Living Buddha."

The consecration bands: šdien, or xuon (Tib.), or sënisial (Tib.?) (4) [see Note 4 above].

Bells (rattles): xõṅguor (11).

11. [Foreign text p. 26.] xõṅguor: Mongolic xongxo, Manchurian honggon, probably comes from the Chinese chung = bell. -- dzändän: goes back to Sanskrit and signifies sandaltree (Unkrig).

Mirror: xaldan mälõṅ = gold-mirror.
xdzër (Tib.) mälõṅ = gold-mirror.

Sandalwood: dzändän mödë = sandalwood (11) [see Note 11 above].

[824] Mountain ash: ġadani yärgë mödë = the mountain's ash wood (8).

8. [Foreign text p. 25.] The botanical name of the yärgë was not definitely

[22 cont.]

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[824]

[Note on foreign text p. 25 cont.] determined. According to the explanations of the people it is a rowan tree or mountain ash. According to others it could also be the tamarisk. The DMF likewise speaks of a mountain ash ("sorbier") and gives the Mongol. equivalent irgai, but then translates it with "chèvrefeuille" (honeysuckle) (p. 489). W.A. Unkrig (communication) gives the Mongolic xargai for it, with the meaning "larch, resinous tree, Pinus larix." The Chinese name, hsün-mu (hsün-tzu), is likewise indefinite.

Consecration prayer: rami (Tib.).
Chapel, temple: šdien kañ (Tib.) – holy house.

[23]

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Prayer of invitation: ġsolkā (solkā) (Tib.).
ch'ing tsan (Chinese) = praise (3).

3. [Foreign text p. 23.] The prayer of invitation varies according to the spirits to be called down. ġsolka or solka is the Tibetan gsol k'a (cf. DMF, 354). Ch. Das (p. 1315) translates it as: "request, prayer" [cited in English] It is a request to the spirit to descend. The Chinese expression ch'ing-tsan says literally "to pray, to praise." In point of fact these prayers of invitation are at the same time supposed to contain praise of the tutelary spirit concerned, similar to the shaman prayers.

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The spirit is there (sc., in the spear): purġān xärgëdzi kurdzia = the spirit, circling, arrived.

[44 cont.]

782 Offerings: The fire[1] need not be taken from the hearth or
372 from the kang. It may be freshly lighted in the yard. It is all the same no matter which device is used for starting the fire, matches, flint, etc. To feed the fire when kindling it, straw is most commonly used. Malodorous fuels, like coal, dried dung, etc., which otherwise prevail in profane use, are not allowed.

782 The twigs of the cypress tree serve as incense (3).
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3. [Foreign text pp. 46-47.] The cypress used for incense is the tuja tree, vulgar: tree of life. Everywhere in Tsinghai this tree is regarded as a superior tree, even among the Chinese, who prefer to use its wood for coffins. The Chinese name is pai-shu (pei-shu or pei-mu) = cedar, juniper, cypress. The Tujen word šgua is a contraction of the Tibetan šug-pa. šug-pa, as the juniper group is called, is native to Tibet: Juniperus excelsa, Juniperus squamosa, Juniperus communis. See Ch. Dás, p. 1239 ff. saṅs šiṅ is given there as a synonym: wood of purity. saṅs, however, may also mean "to vaporize, to evaporate," etc.; cf. loc. cit., p. 1265: "evaporation" [cited in English]. Of the other synonyms, lha-yi šiṅ (gods-tree) should be mentioned because the informant, too, maintains that the tree is sacred to Lhamo. If genuine juniper is available, for instance, in wild mountain regions, it, with its berries, is preferred for the incense burning. The Tujen word fdzaṅ (šdzaṅ, saṅ), according to the informant, comes from the

[778]

[1] [i.e. the fire for the morning offering - ANALYST]

[44 cont.]

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[Note on foreign text p. 46-47 cont.] Tibetan. Thus it corresponds to bsaṅs (Ch. Das, p. 1316), "incense." -- In Mongolic the expression for this is sang idegen, "incense-food" (Unkrig). -- The Chinese, too, have taken over this word, at least in Tsinghai, and call the cypress-incense sang. In addition, they have the Chinese expression pei-hsiang: cypress-incense. They call the stick incense, in other words, the incense candles, simply hsiang or pan-hsiang (perhaps: blossom-incense); pan-hsiang is also used as a verb, to burn incense in honor of a person (rarely used). -- For "to burn incense" [47] the Tujen say fdzaṅ ġarġa, "to release incense (to let rise)." They differentiate two types. One is the "great incense," šge fdzaṅ. This incense offering always takes place in the open, and for it complete little branches and twigs are burned. The other kind is the "small incense," mula fdzaṅ. For the latter, not whole twigs, but cypress needles, which are first pounded into an incense powder, are scattered into the fire. It burns very rapidly and makes a great deal of smoke, but produces no wood-smoke. This type is preferred for incense offerings in the house and for fumigating objects at purification ceremonies.

[783]

[778] This tree is consecrated to the mother-goddess Lhamo. The blossoms are supposed to have a pleasant fragrance, no matter what color they are. The more manifold and colorful the kinds are, the better it is. To be sure, they are dried first, so that they will burn well.

[44 cont.]

782 Instead of butter, dry cream may also be used, regardless of whether the milk was boiled or raw. If no tsamba happens to be on hand (5), burned wheat or barley flour is permitted, but

5. [Foreign text pp. 47-48.] Even today the Tujen kitchen cannot be imagined without tsamba. They roast ch'ing-k'o (Chinese) or šbē (Tuj.), that is, spelt, kiln-dried unripe grain, and grind it in a handmill. This roasted-grain flour is eaten exactly as among the Tibetans (Fandse). After the consumption of butter tea, tsamba is [48] kneaded into a dry dough in the tea bowl with the remainder of the tea and the butter floating on it, and it is then eaten in the form of little pellets or little sausages. -- The tsamba that is used for the incense offering, however, may not be kept with the ordinary tsamba. Every family has a special little box for it. -- Concerning šdē, ch'ing-k'o, cf. Schröder, "Wedding Songs," for further details.

[262] [252] [171] [264]

[783] never bean flour, because it is unclean. In the case of the [263] sugar, there are no special prescriptions concerning the color; therefore they usually take the red because it is cheaper than the white.

The spices that are scattered into the fire as a fragrant [439] addition have been purchased in some Chinese apothecary shop. [824] They are called "earth-god spices," or simply "addition" (4).

[192]

4. [Foreign text p. 47.] The word rdzē, designated as a Tibetan loan-word, corresponds to rdsas (Unkrig); the equivalent given in the DMF, 'dre,

[44 cont.]

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[Note on foreign text p. 47 cont.] "evil spirit (?)" (p. 311), is misleading. Ch. Das (p. 1057) gives the meaning: "an article, thing, material, object" [cited in English], and further: de'i rdsas, "requisites for this purpose (sc., unclean matters); especially for sacrifices, sorceries, etc., hence also used as identical with magical agency" [cited in English]. This last signification is applicable to the accompanying gifts and offerings in connection with conjuring away demons; cf. rdzē in the chapters, "The Demon Escort," "The Figure Conjuring," etc. The explanation in the DMF (p. 311) is also in accord with this: "object that one releases with the aim of being freed from an evil (money or some other object is added to it), ransom" [translated from French]. rdzē, therefore, is to be understood in the very widest sense as outfit, utensils, provision of the gods (clothes, rings, viaticum), additions to the offering, etc., as is shown by the plethora of the incense gifts. These additions correspond extensively with the additions for the earth-god's urn (treasure urn), but they probably are to be traced back only to Lamaist influence, for in the Tujen songs that mention the incense offering they are never mentioned, in contrast to the tree of life, the water, and the flowers, which are never absent. The most important flower, mentioned again and again,

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[824]

[44 cont.]

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is the kanba; cf. Part Two, "The Incense Offering." This flower has a strong, very fragrant scent which can be perceived far and wide at the incense offering. The Tujen name corresponds with the Tibetan (Unkrig). Ch. Das (p. 140) translates k'am-pa as Tanacetum tomentosum and designates it as a "very aromatic plant growing in the high mountains of Tibet" [cited in English]. Dinand identifies the flower as the tansy, Tanacetum vulgare; cf. Handbuch der Heilpflanzen [Handbook of Medicinal Plants], p. 211, with illustration, Pl. XXIII, 2. According to G.A. Stuart, it belongs to the species Artemisia vulgaris, which is exceedingly aromatic. He distinguishes three kinds: Artemisia Indica, -- Sinensis (ai-hao), -- moxa; cf. Chinese materia medica, p. 52. -- From the use of the cypress and the flowers, one can conclude that from the outset the incense offering is to be conceived of, not as a burned offering, but as an aromatic offering. -- For further details concerning the incense offering, see Part Two. -- With respect to rdzē, cf. also the chapter, "The Earth-God Urn."

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They are the same kinds as those the lama mixes in at the consecration of the wumba-water. The Tujen names have been lost. In Tibetan they are called "the good six." There are the following kinds: cloves, saffron, cardamom, marl (?), nutmeg, camphor.

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Instead of the water, one can also squirt milk or barley wine into the fire. They are then no longer called milk or

[45 cont.]

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[Note on foreign text p. 49 cont.] this purificatory effect, however, but also the incense itself. This is shown by its name, "purity-wood," and by the use of bsañs as a verb, which, according to Ch. Das (p. 1316), means "to cleanse, to remove" [cited in English]. For this reason incense is also scattered in the water with the red-hot stone (ch'ï-t'an) that is used for cultic purification.

Word List

192 Cypress tree: šgua sdziõdzĕ (3) [see Note 3 above].
782 Cypress: šgua.
[824] Cypress incense: fdzañ (šdzañ, dzañ, sañ) (Tib. loanword).
Tsamba offering: fdzañ sdzam (Tib. loanword).
Tsamba (profane): talġa (11).

11. [Foreign text p. 49.] talġa: Tib. t'al ba or t'al k'a = powder, dust, ash; Mong. talxa = flour, rye flour, barley flour.

ġlu-smän: Tib. klu sman = the dragon medicine, bot. Angelica. There are four kinds, of which the black and the white are the best. The white Angelica is used against sickness from the earth-dragon. In Mongolic it is called luus-un em = dragon-medicine.

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snaġsog: Tib. sna = many, and ts'ogs = kind. lisi = Tib. li-ši = Carophyllus. gušgum: Tib. gur-gum = saffron, crocus. sĕsmiel: Tib. sug-smel (rmel) = cardamom; Chin. pai-tou kuan

[824]

[45 cont.]

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[Note on foreign text p. 49 cont.]
(white bean-tressel). gagula: Tib. ka ko la = Amomum medium; Chin. ts'ao-kuo (straw-fruit). dzati: Tib. dsa tsi (Sanskr.) = nutmeg. ġawur: Tib. ga-bur (Sanskr.) = camphor (Unkrig).

Spices: ġlu (ġlo, ġlē) sëmän; ġlu (Tib. loanword) = earth-god;
sëmän (Tib. loanword) = medicine, spice (11) [see Note 11 above].

Känba flowers: känba.

Incense additions: rdzē (Tib. loanword) = additions, things.
snaġsoġ fdzañ rdzē (Tib. loanword) = many kinds of incense additions (4), (11) [see Notes 4 and 11 above].

Cloves: lisi (Tib.); ting hsiang (Chin.) (11) [see Note 11 above].

Saffron: gušgum (Tib.); tsang hung-hua (Chin.) (11) [see Note 11 above].

Cardamom: sësmiel (Tib.); i-chi-jen (Chin.) (11) [see Note 11 above].

Marl: gagula (Tib); ts'ao-kuo (Chin.) (11) [see Note 11 above].

Nutmeg: dzati (Tib.); jou-kuo (Chin.) (11) [see Note 11 above].

Camphor: ġawur (Tib.); ping-p'ien (Chin.) (11) [see Note 11 above].

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[46]

Milk (profane): sun.

Libation: tsiab (tsiaw) (Tib.) (6) [see Note 6 above].

[534] Conch: doñ (Tib. loanword) = trumpet, horn (7) [see Note 7 above].

Heaven, you know it: tieñgërë mudie.

[372] Purification-fire: sündur (Tib. loanword).

[64 cont.]

*778 always thrown in, so the pile constantly grows. The outer wall of the mound is covered with whitewash. The twelve small stonepiles are called "obo children." An urn is buried under each of them.

The obo frame: The frame that is set on the stone mound has four strong corner-posts connected by crossbeams as thick as an arm. There are no regulations for its construction, not even for its material. When this frame falls into disrepair, it is replaced by a new one and the remains of the old one are used in any way desired. Depending on the size of the obo, there are frames from one to three meters long at the sides and up to two meters high. The frame serves entirely for holding weapons, tree twigs, and poles.

*778 782 Votive offerings: In the obo frame are placed wooden weapons, such as spears, swords, arrows, bows, and pikes, recently even wooden rifles. Furthermore, tree twigs and manifolags are stuck in between.

There are no regulations concerning the wood. Bunches of sheep wool are tied to both the weapons and the tree twigs. The spears are sometimes painted red and wound spirally with strips of black cloth. The swords are likewise painted black up to the handle. The flocks of wool on the spear tip are a substitute for the spear tassels, which on real spears consist of bundles of white yak tails colored red. The black color signifies iron. Formerly the spears were wound spirally with strips of tin.

[824] The tree twigs are usually from poplars, fir trees, and cypresses. Cypresses and fir trees are preferred. The leaves may be left on them. Smooth twigs with the bark removed may also replace the spears.

Other offerings, too, are thrown inside the frame on the stone mound, such as white stones, gold, silver, money, grain, sugar, butter, flowers, tea leaves, etc. Silk threads and hadas are tied to the obo frame; a silk string is drawn around the [178] frame. Formerly the obo was draped with valuable cloths, but

[73 cont.]

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suggested the assumption that in the case of the scrolls four spirits of the compass points are involved. The fact that the lama gives a special votive prayer over them means that the urn actually does become the dwelling of the spirits. -- The four accompanying urns are supposed to have the same significance as the other earth-god urns, in other words, additional gifts to the earth-god, or offerings. It may be, however, that they represent the points of the compass, just as is possible in the case of the central fort. -- Concerning the significance of the accompanying urns, there is no uniform popular conception.

*778 Consecration of the urns: All the urns are now placed together on one or two wooden trays, on which cypress leaves and barley grains have been scattered. The trays are brought by the master of ceremonies to the chest in front of the household deity. The lama makes a torma and places it in front of the urns. Now, after a butter-lamp has been lighted in front of each urn and seven little water-bowls stand in front of them, the lama sprinkles holy water over them and places the holy water-can on a little plate with Tibetan barley before the urns on the chest. Now he sits down on a felt mat and gives the votive prayer over the urns. He may also do this on his kang. Afterwards everything is again fumigated. In the yard, meanwhile, the great incense offering is burning.

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●824 The sky column: As soon as the lama has come, the village elders present a petition to him and have him give the regulations for the tree that is to stand as the column in the chorten chamber. They then fetch a carpenter from the village

[73 cont.]

*778 and go into the mountains to look for the tree. The tree must
[824] be a wild one, not one planted by human beings. It must not be taken from inhabited places or from the edge of a path. The wood should be superior, at least fir or cypress wood.

[783] Before the carpenter sets to work, he washes his hands and face and rinses out his mouth. Then he fumigates his head and hands. He proceeds in exactly the same fashion with his tools. First he indicates on the trunk the four points of the compass; then he fells it and smoothes the four sides corresponding to [74] these directions, which the tree must also retain in the chorten chamber. The tree may be only six ells long, no more and no less. The width is about ten centimeters.

The trunk is brought home and planed smooth in the compound where the lama is staying, while the lama prays and outside the incense offering is burned. Then the carpenter brings it into the house and lays it by the lama on the kang. The latter first gives a prayer over the trunk and then inscribes
[212] Tibetan sayings on it in red. He usually uses red clay dissolved in water for this. The trunk thus inscribed is then wrapped with a yellow cloth and a number of threads is wound around it. The points of the compass are written on the cloth. Then the tree is put between the urns on the household altar and placed upright, propped against the wall. The little oil-lamps and seven water-bowls are renewed, and while a new incense offering is given in the yard, the lama sprinkles the trunk and gives the votive prayer over it (3).

3. [Foreign text p. 78.] The construction of this sky column is very similar to the making of the spirit-spear. -- The trunk need not always be smoothed. In the case of partially decayed beñkañ one can see little trunks sticking out of the sasa-mountain with all their bark and without any further preparation, which allows an even more natural connection with the world-tree. It is

[826 cont.]

241 789 778 [791] The wedges: After making the torma the Bon priest inscribes the wedges. They are provided by the seed-master. They have the form of the Lamaistic magic dagger; they are three-edged, seven inches (23 centimeters) long, and one inch (3.3 centimeters) wide. Only the hardest wood is used; in that region there are only the three kinds: huang-san-tzu, hei-ts'u, hua-mu (7).

[824]

7. [Foreign text p. 830.] The names could not be identified; huang-san-tzu seems to be black sandalwood; hua-mu is birch. In any case it is supposed to be the hardest wood that can be found. Among the kinds of wood there, birch is in fact regarded as one of the hardest; people even make wheel rims out of it.

It does not matter whether all of them are made from one of these kinds or whether all the kinds are used. There are five wedges in all. The head of the wedge is notched into three parts (4).

4. [Foreign text p. 829.] The shape of the magic dagger varies. The grip in particular varies, but usually it is three stepped death's-heads. The daggers that I saw were all of iron. I also heard, however, that formerly there were daggers of human bones. In this way the three-edged pointed shape and the bone knob could be easily explained; it would also fit in well with the skull drum, skin whip, bone flute, etc. -- The black color signifies iron.

[765]

[856 cont.]
782 indicates precisely to the foot the spot where the urn is to be
[791] buried; he likewise determines the depth. Usually this is one
[787] to two ells. A few cypress twigs are put on the floor of the pit. Over them the soothsayer scatters a few barley kernels with the tip of the spear, and one or more flat white stones, depending on how many urns there are, are put on the whole, and the urn is put on it. Then on top of the urn is put a flat white stone, like a lid. Finally the space between the urn and wall is stuffed all around with cypress twigs, and everything is filled with earth, stamped down, and made level. Then the men burn cypress incense and kowtow in front of the urn thus buried.
[792] The lama remains seated on his mat in front of it for some time yet and finishes his prayers. Then all go home.

Details

782 The urn: The urn is an ordinary clay vessel such as is
415 baked in Tsinghai. Usually they are of whitish-yellow color, about 20 to 30 centimeters high, with a thick belly and a narrow neck. The urn for the earth-spirit must be uncolored and unglazed, at least on the outside, and must have a flat bottom. The master of the household buys the urn himself, washes it
[386] [857] thoroughly, and paints it on the outside with gypsum or lime water, for only white urns are given to the earth-spirit. At the conclusion, it is fumigated and ready for use by the lama.

782 Contents of the urn: There are five kinds of grain in the urn, namely: blue Tibetan barley, red wheat, white barley,
● 824 white rice (2), and yellow rape. The spices are the same as at

2. [Foreign text p. 858.] Why white is used twice here, white barley and white rice, is unclear. Otherwise rice is never used among the five kinds of grain and is not even present in Tsinghai. Perhaps this is an indication of a southern origin of the urn.

[174]

[857 cont.]

782 [824] the incense offering, the good six. To this are added little leaves of Buddha gold, little pieces of silver, corals, little pieces of mother-of-pearl, sometimes rare stones or water, and then five-colored silk threads, white and black sugar, tea leaves, and a few little balls of butter.

The filling: First a mortar with pestle, a large earthen vessel, and a clean iron kettle are provided. All these objects are thoroughly washed and fumigated in the incense fire. The spices are pounded to flour in the mortar and then poured by the lama into the vessel, where they are thoroughly mixed with the five kinds of grain. The quantity depends on the size of the urn. Meanwhile the master of the household melts a lump of butter in the iron kettle over the fire. The lama pours this melted butter into the grain and spice mixture with a spoon and thoroughly kneads everything together.

He puts this mixture into the urn, but only one-third of it. Over this first filling he puts a layer of the other additions, gold, silver, etc. Then the remaining two-thirds are added, almost up to the rim of the urn, and the liquid butter is poured on, almost to overflowing. The master of the household brings a yellow or red hada (or cloth), fumigates it, and hands it to the lama. He ties up the urn with it in three layers, in which the colors yellow and red may alternate. The thread that is wound around the cloth must also be yellow or red and is first fumigated. Once everything is thoroughly tied up, the knot is covered with sealing wax (3) and finally stamped with a seal

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3. [Foreign text p. 858.] Latsia, as the sealing wax is called, is obtainable from Chinese traders.

[778] [386] that bears Tibetan signs. Afterwards the lama paints a nuru jewel on the white urn with red pigment, usually red clay, which is to signify a treasure. This makes the urn distinguishable as a treasure for the earth-god (4).

4. [Foreign text p. 858.] The Tujen call the symbol of good

[858 cont.]

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[Note on foreign text p. 860 cont.] consecrated objects and various sorts of medicines) required to be kept in the sacred-pot which contains the sacred water" [cited in English]. In his case, however, the holy-water urn, bum pa, is involved. Cf. the chapter above, "The Incense Offering."

All kinds of filling: yilẽ tawa ndzuomladzi = all kinds -- filling -- being complete.

Urn binding: ama budzin = opening-binding.

Sealing wax: latsia (8).

8. [Foreign text p. 860.] latsia: comes from the Chinese; la-cha = sealing wax. nuru: Tib. nor bu; also called yid-bžin = a treasure that one desires (Unkrig).

[799] Jewel of good fortune: nuru (Tib. loanword) (8) [see Note 8 above].

Buddha gold: fo-chin (Chin.).

Coral: ßurẽ.

Mother-of-pearl: mãdoġ (Tib. loanword).

[824] White rice: tsiġan tudurġa; no-mi (Chin.).

Yellow rape: sira yañsgar; shen-ts'ai-tzu (Chin.) = spirit-rape.

[Pages 858-860 contain the notes given above as numbered footnotes.]

[862 cont.]

778 of the ceremonies. -- The three tormas are left standing until
782 three days after the fire-pouring and then are eaten by the members of the family. They may also be given to the domestic animals. In summer, however, they are often already so moldy that they are only fit for dogs. The names of the three tormas
[171] agree with the names of the gods that they represent. This is similar to the ancestral tables of the Chinese, which are likewise set up and venerated. -- 3. On the afternoon of the sixth day a fifth torma is made. It is smaller than the others and represents the earth- or mountain-spirit, for which reason it is also called earth-spirit (mountain-spirit) torma. The lama puts it on the place selected for the fire-pouring. In front of it, as votive gifts, there are: three bowls of water, a bowl of barley wine, a bowl of tea, a butter-lamp, and three sticks of incense. The lama sprinkles the torma with holy water from
[792] the wumba can, while the master of the household burns incense in front of it. Then the lama settles down on a felt mat and says a votive prayer in which he requests the earth-spirit to free the burning-place for the fire-pouring. After the prayer the torma is put on a wall or thrown away in the field so that the birds will eat it. The color of this torma is white. 4. Finally a sixth torma is made on the morning of the seventh day. It is not made of tsamba mixed with butter like the other tormas, but of pure butter alone. It represents the fire-god and is therefore colored a fiery red. Before the fire-pouring it is placed on the ground-drawing and afterwards burned with the rest.

782 The burnt offerings: For the actual fire-pouring the
• 824 following things are needed: 1. Firewood and twigs from the tree of life. They are supplied by the gift-master (that is, of the particular family). The firewood is an ell long. Formerly only fir wood was used; nowadays the wood of the white poplar is popular. One takes branch- and knot-free pieces as thick as an arm, which are split lengthwise. The length and being free of branch-knots are prescribed. 2. Butter, which is melted for the fire-pouring and poured into the fire. It must not be too old.

[862 cont.]

782 3. Two pieces of wood from the red and white sandal tree.
•824 4. A large quantity of burning-spices, which the family itself must provide: white rape kernels, white hemp seeds, black hemp seeds, wheat, Tibetan barley, white peas, glutenous rice, white barley, certain Tibetan herbs, Tibetan flowers, a Tibetan species of reed-grass, and white grass from Tsinghai. 5. Consecration-wood. The consecration-wood varies according to the type of fire-pouring. For the [863] white fire-pouring one uses branches of the white poplar; in all there are 46 pairs of pieces of branch. Every piece has a length of nine fingerbreadths and must have formed three side twigs. These side twigs are cut off at a length of three fingerbreadths. The cut surfaces of the pieces must all run at right angles, not at a slant. The bark is left on; one may not damage it, otherwise the gift-master and his [753] relatives will later have a bad skin-eruption. In order to avoid its becoming torn, the cut surface is smeared with butter. Instead of poplar wood, tamarisk wood is also permitted. This by nature is very straight and free of branches. For this reason, in contrast to the pieces of poplar, they may not show any branch attachments. The length, however, must be the same. The color of the tamarisk wood is red (2). 6. The six spices of

2. [Foreign text p. 867.] Nothing could be discovered about the symbolism of the various types of wood. That would be interesting, especially on account of the requirement of the branch attachments.

the incense offering. They are likewise provided by the gift-master. 7. The 74 types of earth-god spices, which the lama brings with him, already pounded to powder.

782 Preparation of the burnt offerings: The lama prepares
[792] the burnt offerings on the afternoon of the sixth day. In each case he puts one kind of the burning-spices in an earthen vessel, mixes it with the five kinds of grain, pours liquid butter over it,

[864 cont.]
782 also draws two crossed thunderbolts in the center of the rectangle (4).
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4. [Foreign text pp. 867-868.] As other people and lamas relate, there is a great assortment of different ground-drawings which evidently merely represent variations of the mandala. My informant, for instance, had one of his relatives draw the above-described figure. He explained it in the following way [868] (see figure below): The thunderbolts represent the four principal directions and the four directions between them. The circle with the crossed thunderbolts signifies the foundation of the world-mountain rirā (Sumeru), for this rests on a golden disk. The thunderbolts signify the rest and stability and durability of the world's foundation. Originally they were supposedly made of gold as a sign of their indestructibility. The peonies are supposed to be the symbol of the flourishing familial good fortune. The same meaning also underlies the thunderbolt that is

[772]
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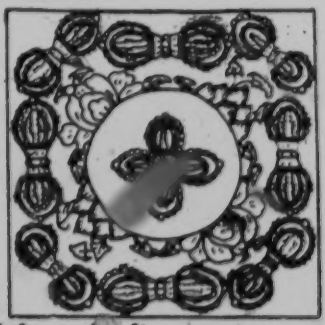

Mandala at the fire-pouring.
(Drawing of a Tujen.)

[864 cont.]

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[325]
[357]
[171]

[Note on foreign text pp.867-868 cont.] soldered into the ladling spoon for the liquid butter. -- The significance of the peonies corresponds to the custom of the lamaseries and of the Chinese, among whom peony shrubs of various colors are planted in the yard. Tujen and Chinese believe that a wealthy, affluent man always has a peony shrub before his door. -- Instead of the peony, lotus blossoms are painted in the case of the ground-drawing of the crematory. These represent the lotus on which the Buddha supposedly sat and from which the flames of transformation emanate. Cf. the chapter on cremation.

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Now the men build a low wall with clay bricks on one side of the figure, while the lama says his prayers. This wall is terrace-shaped. The lower layer consists of two rows of bricks laid lengthwise; the second layer takes half the brick, and the third layer has only one brick. The whole wall, in other words, is six clay bricks high. The front and back side is coated with clay and lime and whitewashed. The vertical terraces remain free. With his pattern the lama again draws a thunderbolt on each of them, in other words, five thunderbolts altogether. This wall is to protect the lama from the fire, since at the pouring he is seated on level ground or only very slightly elevated (5). After the drawing, the lama again withdraws into the house for prayer.

[333]

5. [Foreign text p. 868.] There are also walls with four to six steps. According to the statements of others, the wall also bears the color of the fire-pouring concerned, and the ground-drawing likewise.

[865 cont.]

782 776 Types of fire-pouring: There is a whole series of different fire-pourings, depending upon the deity concerned. Usually the fire-pouring is undertaken to honor the following deities: the horse-god, the cattle-god, the lion-god, and the water-faced Buddha.

[822] [866] Other types depend upon the color of the gods. Thus there is a red, yellow, white, and black fire-pouring. The tormas are also colored according to the colors of these gods, which they represent. Likewise, a special kind of wood is used for the 782 individual colors: for the red, tamarisk wood; for the yellow, [824] white thorn; for the white, poplar wood; and for the black, black thorn. The ceremonies are the same for the first three fire-pourings; only the prayers vary. -- The black fire-pouring in particular, however, deviates from the others (6).

782 184

6. [Foreign text p. 868.] Lamas report that there are many different types of fire-pourings, the four mentioned here being only the four main types, and that they have extensive books concerning the rites. -- The description of these orthodox Lamaistic rites would require a special study. In this connection, cf. Lessing, Yung Ho Kung (pp. 150-161). Only one of the many types practiced in the monastery is described there, and also only the phases "which can be easily observed by the inexperienced visitor" (p. 150) [cited in English]. Without going into a comparison with the above-described form, let it merely be pointed out here that the basic features are identical. Of the four main types characterized by Lessing, only the color agrees with the account given by my informant; he knew nothing

[866 cont.]

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[Note on foreign text pp. 869-870 cont.]
of Tangkar the following details and variations:

Fire-pouring: ẓ̊ün (yün)-tsĕǵ; cf. the Tujen corruption dzun-tsioǵ.

Ground-drawing (mandala): sdziṅkuor (Tib.).

Separation wall: lämbän (Tib.). Cf. längaṅ (Tujen) and lan-kan (Chin.).

Pouring spoon: rg̃aṅ zär (Tib.).

Butter-spoon (for liquid butter): tombō (Tib.).

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Firewood (which is placed in octagonal form on the burning-place): xsiǵ ǵa (Tib.).

Consecration-wood (which is thrown with the spices into the fire): yäm šĕṅ (Tib.); cf. the Tujen word yiew siṅ.

Wood for the white fire-pouring: nia-rĕx (Tib.) or, according to another pronunciation, niäw rsĕǵ (Tib.); hsi-fan liu (Chin.) = Tibetan willow; chi-chua liu (Chin.) = hens-foot-willow.

Black thorn: tsĕrnaǵ (Tib.); or sdzirwa (Tib.); xara tsitsĕrnaǵ (Mongol.).

Wood for the red fire-pouring: uombō (Tib.); balaǵ (Mongol.); sa-liu (Chin.), probably the High Chinese sha-liu (= sand willow) is meant.

Tamarisk: sōgä. This word is Mongolic and Tujen in any case. The Chinese also say so-kai for it, evidently an approximation of the sound. I also heard this word from Tibetans. It is likewise used for the red fire-pouring. One prefers these switches for whip handles.

[866 cont.]

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[824]
[322]

[Note on foreign text pp. 869-870 cont.]

Wood for the yellow fire-pouring: maġa (Tib.); dziäṅma (Mongol.); chien-yang liu (Chin.); the wood is used a great deal for mill wheels; it seems to be a kind of maple. I also saw it a great deal among carvers, who praise it as the best wood for carving.

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Fire-torma: dāmbala (Tib.).

Yellow fire-pouring: sēru dżiwi źūin tseġ (Tib.).

Red fire-pouring: ġõngē dżiwi źūin tseġ (Tib.).

White fire pouring: siwi dżiwi źūin tseġ (Tib.).

Black fire-pouring: dźoġguei dżiwi źūin tseġ (Tib.).

Burnt offerings: rdzē (Tib., Mongol.).

Butter: marku (Tib.); dasu (Mongol.).

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Grain: nie (Tib.); tara (Mongol.); the Mongols there designate Tibetan barley, ch'ing-k'o, with tara, which is simply grain.

Wheat: dšō (Tib.); budē (Mongol.).

Beans: tšamā (Tib.); burdzieġ (Mongol.).

Barley: sō (Tib.); sōtara (Mongol.); it is probably a combination of the Tibetan sō and the Mongolic tara (grain).

White rape: yõṅgur (Tib., Mongol.); pei-ts'ai-tzu (Chin.).

Indian incense grass: gusia (Tib., Mongol.); wei-tzu ts'ao (Chin.); that is, reed. Evidently the kuśa grass designated by Filchner, Kumbum, p. 88 and Note 400, which supposedly stems from India, is involved here.

[866 cont.]

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[Note on foreign text pp. 869-870 cont.]
Butter-tsamba: sūosēn (Mongol.); a mixture to which other additions are added.
Blue flowers: džēyāṅgē (Tib.); gōxu (according to another dialect, kōku) dzidzigē (Mongol.); lān-ts'ao (Chin.) = blue grass.
Individual additions: tsiawar rdzē (Tib.).
All kinds of additions: ondoṅ rdzē (Tib., Mongol.).

[824]

Monk's herb: durēwā (Tib., Mongol.); ping-ts'ao (Chin.) = ice herb; tao-seng-ts'ao (Chin.) = Taoist-Buddhist monk's herb; instead of seng (monk), the sign for sheng is also written; that may be false, however. It is unclear to me which herb is involved.

All the names have been written according to the dialect of the monks in Tsatsang-szu, who mostly come from the region of Dulān (Tsaidam).

Fire-pouring: dzuntsioġ (Tib. loanword) (9), suri = to pour fire-pouring, DMF 73.

9. [Foreign text p. 870.] Tsūordzi: Tibetan c'os = doctrine, rje = master. The representative of the monastery abbot is designated by it, teacher. -- Kānbō: Tibetan mk'an = master, po = particle. mk'an po = abbot of a monastery, professor, head of a lamasery. -- gāṅsār: Tibetan gaṅ sa? = tube. --

[824]

dziāṅgōn: probably arose from the Tibetan gTsaṅ = Tib. province, and sṅo = herb. -- ndoluwa: perhaps is connected with the Tibetan sgrol ba = the goddess Dolma, to

[866 cont.]

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[776]

[Note on foreign text p. 870 cont.]
help, to save; otherwise called Tārā. -- gusia: Tibetan ku ša (from the Sanskrit) = botanical Poa cynosuroides. -- sāndoṅmani: can be analyzed into the Tibetan words seṅ (Sanskrit. simha) = lion, gdoṅ = face, mani = jewel. It is a goddess. -- šda(m)tsēni: can be analyzed into the Tibetan words rta = horse, mgrin (pronounced din) = neck, also voice; in other words: the horse-necked one, or the horse-voiced one. -- logoṅ: Tibetan klu (pronounced lu) = dragon, and gdoṅ = face. Literally, therefore, dragon-face (Unkrig).

[372] Fire-place: taw (Tib. loanword) = oven, hearth.

[778] Misfortune-torma: ġuaġ dor (Tib.).
ġuaġ = misfortune; prayer said during the preparation of this torma.

Earth-spirit torma: ġlū-šdorma.
Mountain-spirit torma: yifula-šdorma.
Fire-torma: ġal šdorma.
Earth-god spices: ġlu smān (Tib.).
dalān dierān sāmba smān = 74 pieces of spices.

[867]

[532] Measuring string: šdag paġdzin bōdoġ = pattern-drawing string.
Pattern: arasē xuar = leather model; tsialdzē xuar = paper model.

Burning-place drawing (mandala): tawni xuar.

[333] Wall: lāṅgāṅ (Chin. loanword).
Pouring tube: šge gaṅsār (Tib. loanword) = large spoon.
Ladling spoon for butter: mula gaṅsār = little spoon.
Spoon (profane): dzieġliu (Tujen).

[372] Cloth fan: ki yūelwa = air-cloth.
rlōṅ yāg (Tib.).
Cloth (profane): bosē.

[867 cont.]

192 Lighting pole: xuãmbar.

782 Flint and steel: kidie.

[372] Fire struck with flint and steel: kidie ġal = flint-and-steel fire.

Ordinary fire: arãñka ġal.

At the fire-pouring pouring there is no loss through bad weather: dsuntsioġ surẽwa, dierdzia sdzũen uguei.

At the black fire-pouring pouring the demons flee: xara dzuntsioġ surewa, mõ iliesgẽ xuoluode pusa sdzia (sdzim).

[372] Firewood: taw siñ (Tib.) = oven-wood.

Consecration-wood: yiew (ziew) -siñ (Tib.).

192 Tibet-herbs: dziañgoñ (Tib. loanword) (9) [see Note 9 above].

782 tsang ts'ao (Chin.) = Tib. herb.

Tibet-flowers: kãnba (Tib. loanword).

824 ta t'ou mao hsiang (Chin.).

White grass (from Tsinghai): ndoluwã (9) [see Note 9 above]; pai-ts'ao (Chin.).

Tibetan hard grass (reed): gusia (Tib. loanword) (9) [see Note 9 above].

tsang hsi-chi (Chin.).

Tamarisk?: guãnbõ (xuãnbo); sõgã.

Poplar wood: mõdẽ = wood.

White thorn: siraldzin = yellow thorn.

Black thorn: xara rẽguodzẽ.

192 Horse-god: ṣdamtsẽni (Tib. loanword) (9) [see Note 9 above].

782 ma-wang (Chin.).

Cattle-god: ndigsier (Tib. loanword); niu-wang (Chin.).

776 Lion-god: sãndoñmani (Tib. loanword); shih-wang (Chin.) (9) [see Note 9 above].

Water-faced Buddha: logon rẽdziawu (Tib. loanword) (9) [see Note 9 above].

shuei-lien p'usa (Chin.).

[Pages 867-870 contain the notes given above as numbered footnotes. This section ends on p. 870 of Vol. 47, and the next section begins on p. 202 of Vol. 48.]

[222 cont.]
782 it was surmised that a primitial offering might likewise be involved, for it is the first offering of the day, in which man gives to heaven something of all things important to life. Arguing against the primitial offering, however, is the simple form of the incense offering, which consists essentially of the burning of fragrant things, of cypress twigs (4), flowers, etc. These,

[824]

4. When the popular word cypress is used here, the Thuja tree in the botanical sense is always meant; cf. Anthropos, 47, 1952, p. 46 [p. 72 above in the HRAF translation]. The Tujen name šgua (= Tibetan šug-pa) has several meanings. Among the Tujen the Thuja tree always represents the cypress, and above all the juniper (Juniperus), which in their region of cultivation occurs only infrequently and at most is encountered in the mountains. The difference is purely material; in the religion the Thuja tree takes over the position of the juniper and the cypress. Professor Doctor J.F.Rock, as a botanical expert, no longer found any cypress north of Minchow (Kansu), but he did still find ten species of juniper (personal communication).

however, are no longer foodstuffs if one disregards the water with which the fuel for the fire is sprinkled in order to purify it.

782 539 [171] [223] This simple form of the incense offering seems at the outset to have been reserved exclusively for heaven and is of great antiquity. It is also attested to among the Mongols as a heaven-offering, and among the Tujen it is found in numerous songs. Several citations will confirm this, first from the Geser legend. In Verses 1-6 the customs of the first human

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[223 cont.] beings are described: "One clothed oneself in tree leaves. One ate tree fruit. One lay on flower leaves. When one was thirsty, he drank water. At daybreak one burned great incense (šdeliedzi šge fdzañ ġarġani)." In Verses 38-42 it is related how the first emperor burns incense in order to perform a heavy task: "When he was supposed to churn together the earth on the immense spring water, this was terribly difficult. And burning a great incense offering, he implored the light heavens (šge fdzañni ġarġadzi kuġuo tieńgërni yañdziladzia)." Verses 158-167 describe another incense offering of the first emperor. He gathers
[824] flowers (kănba flowers = Artemisia species) on the shady side of the mountain, juniper twigs on the sunny side, scoops pure water from the river, and then it is said: "Climbing onto the high mountain he burned great incense, implored the heavens, implored the countless spirits... (undur ġadadu ġaridzi šge fdzañni ġarġaya, šge tieńgërni yañdzilaya, uluon purġani yañdzilaya...)." The offering in this case is also presented to other spirits, but heaven is in first place. This is also emphasized by the fact that it takes place on a mountain. None of the purġan is mentioned by name. The daily incense offering is mentioned in Verses 190-193: "Daily burning incense, he lived (sc. the first emperor). From below rose the great incense, and the smoke
[776] of the incense pushed open the gate of heaven; and the exalted Sdeńlatsien-sañ (= the highest heaven lord) looked down." (Udurdu fdzañ ġarġadzi sōdzamba. dōrōdza šge fdzañni ġarġano, fdzañni funini tieńgërni udieni baġa niedzia. Sdeńlatsien-sañ dorodzi nōdzia.) The relationship of the incense to heaven is unambiguous here. (For further details concerning the Šdeńlatsien-san, cf. below.) The passage concerning the heavenly wanderings of the first emperor, Verses 1221-1222, runs similarly: "Then on his wanderings he came before the great gate of heaven, and the smoke of the great incense pushed open the gate of heaven." (Di yōdzi tieńgërni šge udie tada kurdzia. šge fdzañni funini tieńgërni udieni baġa niedzia.) On earth, namely, one burns incense during this time so that the undertaking of the journey to implore a ruler from heaven will succeed.

[224 cont.]
782 striking [225] that the agriculture myth does not mention the in-
174 cense offering. The conditions of the environment -- mountain pasture, forest, wild flowers, etc. -- do not fit in with agriculture (7). -- Here it may be asked whether the incense offering is

[824 773]

7. The ancient nature of the incense offering is to be explained in the final analysis by the ancient nature of the juniper tree, which as world- and life-tree stands at the beginning of time; cf. J.F.Rock, Muan Bpö, pp. 18, 20, 21, 132, 143. Since it is the first tree of the world, even the first emperor (Geser legend) could burn only these twigs in honor of heaven. The incense offering therefore belongs in the world of the religious archetypes which became standard for the later human beings, just as the archetypes of the first human being, of the world-mountain and the tree of life, of heaven and earth, of the first obo, etc. extend back into that legendary period.

older than the primitial offering. In common with the latter it is mentioned in the legends before all other offerings. The first emperor already knows both offerings; the wedding song and the hunting song mention the incense offering, the agriculture myth only the primitial offering. The relationship of the two offerings to each other cannot be determined. 3. The incense
782 offering is always given either to heaven alone or to it in the first place. It is a true heaven-offering. It is only rarely directed to the other spirits, which, according to their collec-
[776] tive name, are called purgan and therefore are only of later Buddhist origin. Mountain heights seem to have been preferred
[823] in order to be closer to heaven. Even today this is still done. The Tujen are aware of this and give as the reason that it is